

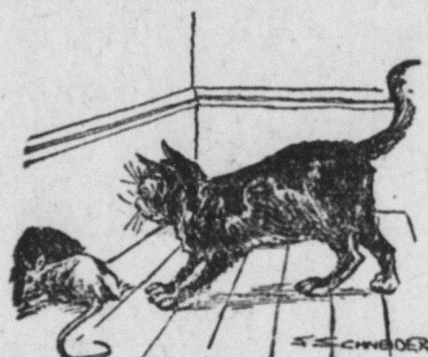
The SANDMAN STORY

GRAYTAIL'S VOYAGE

GRAYTAIL was one of a large family of mice that lived in the walls of the pantry of the Big House. It was lucky for them that the cook was careless and left plenty of crumbs around. For Father Mouse could never have fed them all, even after a hard day's work bringing home all the scraps he could find.

So when Graytail was quite young he had many times ventured as far as the door to the kitchen by himself and learned to be quick at dodging Black Cat, which though too fat and sleek to bother much about such a small mouse as Graytail, sometimes did chase one just for fun.

But Graytail was eager for adventure and one day when the door was



He Learned to Be Quick at Dodging Black Cat.

open he ran out into the kitchen and, seeing another open door, he ran out into what proved to be the hallway.

Against the wall stood an open trunk, though of course Graytail did not know it was a trunk. He only knew it was something new for him to play in, so he ran up the sides and down into the soft fluffy things he found inside.

He was having a jolly time all by himself creeping in and out among the laces and silks when suddenly, as he peeped from the folds of something soft, he saw two men. Down went Graytail to the very bottom of the trunk to find a hole through which to escape, for he was certain they had come to catch him.

There was no hole, and before he could make one or even select a place to gnaw he heard a dreadful crash and then felt a terrible jolt which sent shivers of fear all over his little body.

With his eyes closed tightly Graytail began to think about the pantry, and he wondered if he would ever see it again. But when after awhile nothing happened but jolts and no one came to catch him, Graytail grew bold and crept toward the top of the trunk.

The cover was closed. There was no way to get out. Then, as he was thinking he must gnaw an opening and make his escape, a crash worse than any other he had felt sent him sliding

"What's in a Name?"

By MILDRED MARSHALL
Facts about your name; its history; meaning; whence it was derived; significance; your lucky day, lucky jewel

MADGE

THE numerous names which come from the Persian word for pearl, Murvarid (child of light), include the charming Madge. It made its first appearance as Margarite and named the virgin martyr who became, before the Fifth century, the recipient of the allegory of feminine innocence and faith, overcoming the dragon. Though the legend was Greek, it did not flourish in the Eastern church, but Cremona laid claim to the maiden's relics, and Hungary, in its first Christianity, eagerly adopted the name.

Curiously enough it reached Scotland almost at once and from there it went to Norway with the daughter of Alexander III, whose marriage cost the life of Sir Patrick Spens. It nearly came back from Scandinavia with her child, the Maid of Norway, but the maid died on the voyage and her name reached England through France and Germany.

There were many English forms of this "pearl name." Margerite was the general favorite, though Margery ran it a close second. It is from the latter that Madge is descended. It found great popularity in England, but it remained for its appearance here to mark the zenith of its vogue.

The pearl is, of course, Madge's talismanic gem. The Persian notion that a pearl is formed from a drop of dew on which the moon's rays shine, imbues this gem with the power to bestow its charm and its exquisite purity on its wearer. Monday is her lucky day and 5 her lucky number.

A LINE O' CHEER

By John Kendrick Bangs.

YOUTH OR AGE?

IF ALL my wealth were gold
Made up of dollars cold,
To give away my pelf
Would not enrich myself.

But if that wealth were cheer,
In giving it 'tis clear
The more I give the more
Is added to my store.

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down to the very bottom of the trunk again.

Over again went the trunk, and Graytail clutched at lace and fluffy things to keep from tumbling about, for the men were not a bit gentle as they threw the trunk from one place to another. "Oh, my poor head," squealed Graytail. "It is spinning so I could not run if I had the chance. All these somersaults are too much—even for a young mouse like me."

But there was no one to hear his squeals, for the trunk was being put aboard a big ship where there was too much noise for the cries of a mouse to be heard.

By and by all was quiet. At least the trunk was tumbled about no more and Graytail began to feel very queer. "What is the matter?" he thought. "I cannot breathe. Oh dear, if some one does not let me out I am sure I will die."

As if in answer to his wish, Graytail heard a "click" and then in came the light, for Graytail was quite near the top of the trunk. For a minute he lay still, panting for breath, and then the covering of his hiding place was brushed aside and he leaped for freedom.

It was a nice, cozy little space where the ship mice lived and soon Graytail had met the rest of the family and learned something about them.

Graytail told his story in his best company manner, all about his home in the wall of the pantry of the Big House, about the trunk he was shut up in and jolts he felt until he landed on the ship.

"Do you have to look out for Puss?" inquired Graytail.

"No, there is no Puss aboard this ship," said Grandfather Shipmouse. "You see, the cook thinks he has cleared his ship of mice and we are never careless, but very careful not to be seen by anyone. A trap once in a while is all we have to look out for."

"I think I should like very much to live in a house and run about a garden," said Creepy Shipmouse, looking at Graytail with bright little eyes as

Hope Hampton



Born in Houston, Texas, in 1901, Hope Hampton, the "movie" star, received her education in Philadelphia, and later attended a finishing school in New Orleans. Miss Hampton was the winner in a "beauty contest" which resulted in her going into the pictures.

they sat looking out of the hole that led to the kitchen. They were waiting for the cook and his helpers to go to bed.

"I am sure you would like it very much," answered Graytail. "Then you can have two homes. We can live a while in the Big House in the pantry wall and then we can take a trip on the ship. Don't you think that would be a nice way to live the rest of your life?"

And that was the way Graytail asked Creepy Shipmouse to become his wife, and I would not be a bit surprised if some day you saw Graytail or Creepy when you take a trip on a big ship sailing on the ocean.

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Scarf Adds Touch to Modish Outfit

Parisian Artists Use Popular Accessory in Most Winsome Manner.

Analyzing the most artistic ensembles created by Parisian artists, there is one trick that is clever at every turn—the scarf. In some exceedingly well-balanced models, says a fashion correspondent in the New York Times, it appears to be inconspicuous, but it really is an essential feature, giving character to the whole costume. The scarf, the Spanish shawl, the muffler, have long been with us in varying phases, but long regarded with apathy. Lately, however, they have become almost as important as one's hat and boots, and this season the scarf has arrived.

The separate shawl or scarf of sheer, cloudlike stuff, all the enchanting chiffons and gauzes, painted, embroidered, printed, trimmed with swaying fringe or feathery border, is the rage for dressy occasions. For evening dress some such caressing touch is indispensable, and the styles presented are as many as there are artists of imagination to fashion them. The blatant Spanish colors and obvious patterns are less seen; gentler tints and more gracious weaves are worn by well-dressed women.

The silk, crepe or light wool scarfs, in which new designs and shades are being shown almost weekly, are adapted to every gown for every season and time of day. Scarcely any of the late ensemble models are seen without a scarf of some sort. In some a detachable scarf of the same material as the dress is kept to wear at times when the coat is not required. Many coats are finished at the neck with a scarf that is lined to match the gown in lieu of a formal collar. A strictly tailored coat in the style that is seen with some of the ensemble suits from the

Printed Silk Used for This Chic Sports Frock



This jaunty sports frock features printed silk in a charming manner. The pattern emphasizes Chinese motifs. The wide, loose sleeves are quite appropriate. A new style note is the scarf tied in a bow at the neck.

and coat, the lining of the coat is of royal blue chiffon, and a scarf of the blue is detached. With the exceptionally handsome ensemble is worn a hat from the atelier of Reboux—a small, high shape of lustrous black straw trimmed at one side with royal blue fancy ostrich feather. The note of blue is repeated in the shoes, Colonial ties of black patent leather, trimmed along the top with a narrow band of blue kid to match the shade in the ensemble.



Embroidered Scarf With Gown of Black Taffeta and Net.

best establishments has a narrow cravat-like scarf. The coat without revers closes with a single hook at the neck and one end of the strap scarf is drawn through a slit at the other side and is thrown back over one shoulder.

In an ensemble of black satin, gown

Air Bath Is Excellent Treatment for the Hair

An air bath, given by letting the hair down and fanning the head with a strong palm fan, lifting the strands of the hair while waving the fan, is an excellent treatment for the hair at any time, but especially during spring. Should the hair appear to fall more than is usual at this time of the year, supply a reliable tonic. If a good one is used the fall should cease in a week or ten days, and the growth will be stimulated. Some hairdressers advise an oil "bath" for the hair at this season. This is made by mixing equal quantities of almond oil and olive oil. Shampoo the hair in the ordinary way, dry it, then pour a little of the mixed oils into a saucer, and with a small sponge or pad of cotton wool dab the oil among the roots. Allow it to soak into the scalp for half an hour, then give a good brushing with a perfectly clean, dry brush, using a second brush as soon as the first becomes oily.

Brush well for at least ten minutes, then take an old silk handkerchief, fold it in the form of a pad, and "brush" the hair with it. Finally give it an air bath.

Lock-Link Belts

The newest belts to wear with the little two-piece jumper frocks are of leather in bright colors. They are fastened with two interlocking links of metal.

Things to Know About Shoes and Stockings

That unusually large feet or exceptionally broad feet should be shod in shoes of one color, and of an inconspicuous style, does not entirely dispose of the matter. There are too many enchanting models to tempt the woman who has not made the proper study of her foot and its needs. And so it is necessary to go into "create" detail. A shoe should be chosen, not only because it pleases the fancy, but also because it pleases the intelligence with its suitability to the foot.

Consider the two-color shoe, which is one shade through the back and which is another color across the front and toes. The main objection to this style for a short, broad foot is that it breaks the foot in two and so makes it seem shorter and broader. If the foot is very broad, then the shoe with a black front will detract in a measure from the breadth, although it cannot be counted upon to make the foot seem any longer than it actually is.

The two-tone shoe, however, is quite definitely kindly in its effect on the too-long foot, breaking it up as it does into two distinct parts and so detracting noticeably from the length.

There is no beauty in the short, broad foot, and so it always should be shod as inconspicuously as possible. Plaited effects and mottled leathers, as well as variations of crocodile fabrics, never should appear on this foot. And a soft, dull kid is more favorable than the harsher and shinier patent leather. Always, too, the vamps should have long lines rather than the short, rounded lines of the more ex-

treme models. Since both are available, there is no reason for a woman to buy this second type, which does not flatter her foot, to say the least.

In the matter of evening slippers, unlacquered feet never should step forth in metal brocades and other such snares for the unwary. A plain satin slipper or one of simple kid is the best choice.

Stockings should match the shoe when the foot is out of proportion, and they always should be as dark as possible when the ankle is too thick. The lighter the stocking the thicker the ankle appears. This last may bear a touch of the obvious, but you have along the street to assure yourself that the obvious facts, like old jokes, are not so generally known as you had thought.

Latest Wrinkle

The latest wrinkle in top coats does not wrinkle. These top coats are of light, extremely soft Scotch woolen fabrics, which are made practically impervious to water without sacrificing their pliability. In fact, they shed the wrinkles like the rain when they are worn for a few moments, even after being jammed into a suitcase.

Metallic Effects Sponsored

With black frocks, silver kid slippers are worn to a great extent, and also slippers of brocade in black and silver or gold and black.

Red, Yellow, Blue

Russian embroidery in red, yellow and blue is used on jumper frocks of white linen.

Your Health

By Andrew F. Currier, M. D.

NEURITIS

IT IS often difficult to draw an accurate line between neuritis and neuralgia.

Take, for instance, the atrocious pain in the back of the thigh and leg called sciatica; it may show, in the ordinary bed-side examination, clear evidences of inflammation of the sciatic nerve except sensitiveness and pain; but if a portion of the nerve were removed and examined with the microscope, very clear evidence of inflammation, that is of neuritis, would probably be found.

One or many nerves may be involved in a neuritis, the destruction of tissue may be slight or extensive, and the trouble may last a few days or many years.

The pain of it may be bearable or unbearable—an ache, or a stab, or just sensitiveness.

The skin may be swollen and glossy, with sweating and a crop of blisters following the track of the nerve.

The joints may be swollen, permanently stiffened, and contain fluid. If the nerves are badly injured, the muscles to which they are distributed will shrivel and wither.

If the nerve system in general is involved, the patient may get hysterical or excited or even crazy.

The skin may not only be painful; it may have a sensation of burning or tingling or of insects crawling over it.

Instead of being excessively sensitive, the skin may be without feeling, not responding to what would ordinarily give pain.

In those forms of the disease in which many nerves are involved, there is not only withering of the muscles, but twitching; bending of the fingers and toes; possibly falling of the nails; gray hair; and other symptoms of bad nutrition.

Causes of neuritis are draughts of air, dampness, heat or cold, cuts and bruises, poisons like lead, arsenic, mercury, opium and alcohol.

It may also result from tuberculosis, syphilis, inflammation of the bones, bacterial poisoning in typhoid fever, diphtheria, and malaria.

It may come as an epidemic, like beri-beri, or with an eruption on the skin like shingles.

It may be due to pressure—for instance the pressure of crutches in the armpits.

It may begin with a chill and fever, develop slowly or rapidly, may paralyze the muscles of speech, swallowing, and respiration and be quickly fatal; or it may be long drawn-out and finally cause death from pneumonia or tuberculosis.

Its treatment involves many agencies, some helpful, others questionable or useless.

Rest is always an important measure of treatment. Other measures are moist and dry heat, cold, massage, electricity, vibration, irritants, blisters, light, etc.

Drug treatment is sometimes of

great importance, especially in relieving pain.

Cathartics are often required and must be changed as their efficiency seems to diminish.

Nourishing food in abundance must be taken, but indigestion is to be rigidly guarded against.

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THE WHY of SUPERSTITIONS

By H. IRVING KING

EYEBRIGHT

THAT lowly plant, the eyebright, which learned people call the euphrasia, was formerly very popular in this country as a cure for weak eyes, styes, etc., and in the rural districts it will be found still to occupy a place of consideration in folk-medicine. In Europe it is a popular remedy for all diseases of the eye, even as it is here.

Its reputation is an inheritance from past ages and originated in the "doctrine of signatures"—that form of primitive, sympathetic magic which as man advanced in civilization, became a medical theory—the theory that every plant had a "signature" which indicated for what medical purpose it was intended to be used.

The eyebright has in its corolla a black, pupil-like spot suggesting the pupil of the eye. Therefore it is good for diseases of the eye. In olden times the eyebright was supposed not only to be "good for sore eyes," but to confer, also, upon both the mental and the physical eye greatly increased powers of perception. Milton represents the eyes of Adam as being "purged with euphrasia" for he had much to see, and Spencer speaks of the plant as giving dim eyes power to "wander leagues around," while Thompson asks Urania to purge away with eyebright "the mists which dim the mirror of the mind."

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